

887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON

ROBERT PAY'R

HARFENSPIELER IM K. K. HOFOPERNORCHESTER IN WIEN.

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

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|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

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|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
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PART. IV. netto Mark 5.—.

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|---|--|--|--|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove, dieci e dodici toni. |
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LUDWIG DOBLINGER

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Vorliegende „Technische Studien“ sollen dem Schüler Gelegenheit bieten, nebst erhöhter Spannfähigkeit der Hand, eine größere Beweglichkeit und Ausbildung des dritten und vierten Fingers, sowie Unabhängigkeit beider Hände durch entgegengesetzt sich bewegende Figurationen zu erzielen.

Die unter b), c), d) etc. im Drucksatz gekürzten Beispiele sind so wie das ihnen zu Grunde liegende, unter a) bezeichnete ungekürzte Schema auszuführen.

Es empfiehlt sich, die leichter spielbaren mit a) und b) bezeichneten Beispiele genau zu studieren, ehe der Schüler daran geht, sich mit den unter c), d) etc., durch Umkehrung beider Hände bedeutend erschwerten, Beispielen zu befassen.

Es war unmöglich, sämtliche Studien progressiv zu ordnen, da jeder einzelne Abschnitt für sich eine gewisse Progressivität mit sich bringt, daher wird der Schüler gut tun, mit mehreren Abschnitten, zum Beispiel Vierfingerübungen, Akkordzerlegungen etc. gleichzeitig zu beginnen.

Manche am ersten Blick als unpraktisch oder unnötig schwierig erscheinende Studien werden im Hinblick auf die moderne Orchesterliteratur für Harfe sofort als gerechtfertigt erscheinen. Die Zeit, in welcher für Harfe praktisch und gutklingend geschrieben wurde, ist vorbei; die moderne Kunst sieht in der Harfe eine Art Universalinstrument, welchem, abgesehen von modulatorischen Schwierigkeiten, auch in figurativer Beziehung viel Unpraktisches zugemutet wird. Darum präpariere sich der Studierende rechtzeitig, um die bevorstehenden Schwierigkeiten der Orchesterpraxis leichter überwinden zu können.

In diesem Sinne wurden vorliegende „887 Technische Studien“ geschrieben.

Wien, Mai 1912.

Der Herausgeber.

Bisher fehlte in der harfenpädagogischen Literatur ein Werk, das grundlegend in knapper Form die Gesetze der Technik, insbesondere jene der Geläufigkeit dargestellt hätte.

In diesen Studien findet der Schüler den kürzesten und, wenn ich so sagen darf, pädagogisch angenehmsten Weg vorgezeichnet.

Ich habe das Werk, was es am besten empfehlen wird, als Studienwerk an der k. k. Akademie für Musik und darstellende Kunst in Wien eingeführt.

Alfred Zamara

Professor an der k. k. Akademie
für Musik und darstellende Kunst.

The present „Technical Studies“ are intended for giving the student an opportunity of acquiring, out of a greatest elasticity of the hand, a higher mobility and dexterity of the third and fourth fingers as well as the independence of both hands by opposed figurations.

The abbreviated exercises indicated by „b“, „c“, „d“, etc. in the printed composition are, as well as the non abbreviated scheme indicated by „a“, to be executed.

It is advisable for the student to learn thoroughly the exercises indicated by „a“ and „b“, which can be played more easily, before beginning with the exercises indicated by „c“, „d“, etc., as same are much more difficult on account of the inversion of both hands.

It has not been possible to arrange all the studies progressively, each exercise offering by itself a certain progression, and the student should therefore begin at the same time with several pieces such as four fingered exercises, decompositions of accords, etc.

Many studies which seem unnecessarily difficult or not practical at first will be found justified by taking into consideration the modern music for harp. The time when this music was written in a practical and harmonious manner is over. The modern art sees in the harp a sort of universal instrument to which one attributes, out of modulating difficulties, a great unpracticability with regard to figuration; the student must therefore prepare himself in time in order to be able to surmount more easily the first difficulties in the orchestral practice.

The 887 present „Technical Studies“ have been written in this sense.

Vienna, May 1912.

The Editor.

The pedagogical literature of the harp wanted up to now a work exposing fundamentally and shortly the laws of technics, and especially those of practice.

The student will find in these studies the shortest and, if I may say so, the most agreeable method on the pedagogical point of view.

I introduced this work as a method of studies at the I. & R. Academy for Music and Descriptive Art in Vienna, and this is the best recommendation for it.

Alfred Zamara,

Professor at the I. & R. Academy
for Music and Descriptive Art.

Les „Etudes Techniques“ ont pour but de donner à l'élève l'occasion d'acquérir, en dehors d'une plus grande élasticité de la main, une plus grande mobilité et un plus grand exercice du troisième et du quatrième doigt ainsi que l'indépendance des deux mains par des figurations opposées.

Les exercices abrégés désignés par „b“, „c“, „d“, etc., dans la composition imprimée doivent, ainsi que le modèle désigné par „a“, être exécutés.

L'élève fera bien d'étudier à fond les exemples indiqués par „a“ et „b“, plus faciles à jouer, avant de commencer les exercices désignés par „c“, „d“, etc. qui sont beaucoup plus difficiles par suite du renversement des deux mains.

La disposition progressive de toutes les études a été impossible; chaque morceau offrant par lui-même une certaine progression, et l'élève fera donc bien de commencer en même temps plusieurs morceaux tels que: exercices à quatre doigts, décompositions d'accords, etc.

Beaucoup d'études ne paraissant pas pratiques ou inutilement difficiles à première vue, se trouvent de suite justifiées si l'on prend en considération la musique moderne pour la harpe. Le temps où cette musique était écrite de façon pratique et harmonieuse est passé; l'art moderne voit dans la harpe une sorte d'instrument universel auquel on attribue, en dehors de difficultés de modulations, beaucoup d'impraticabilité sous le rapport figuratif; l'étudiant doit en conséquence se préparer à temps pour pouvoir surmonter plus facilement les premières difficultés dans la pratique orchestrale.

C'est dans ce sens que sont écrites les „887 Etudes Techniques“ présentes.

Vienne, Mai 1912.

L'Éditeur.

Il manquait jusqu'ici dans la littérature pédagogique de la harpe un ouvrage exposant fondamentalement et succinctement les lois de la technique, et particulièrement celles de la routine.

L'élève trouvera dans ces études la méthode la plus courte, et si je peux m'exprimer ainsi, la plus agréable au point de vue pédagogique.

J'ai introduit cet ouvrage comme méthode d'études à l'Académie I. & R. de Musique et d'Art Descriptif de Vienne, et ceci est pour lui la meilleure recommandation.

Alfred Zamara,

Professeur à l'Académie I. & R.
de Musique et d'Art descriptif.

I presenti „Studi tecnici“ offrono allo scolaro l'occasione di ottenere, insieme con un' accresciuta capacità d'estensione della mano una maggiore mobilità ed educazione del terzo e quarto dito, come pure indipendenza delle due mani con figurationi, moventisi in senso inverso.

Gli esempi sotto „b“, „c“, „d“ ecc., abbreviati nella stampa, si devono eseguire come l'annesso schema non abbreviato, indicato sotto „a“.

Si raccomanda di studiare esattamente gli esercizi più facili da suonare, indicati con „a“ e „b“ prima che lo scolaro passi ad occuparsi cogli esempi sotto „c“ e „d“ molto più difficili dal voltamento d'ambedue le mani.

Era impossibile di ordinare progressivamente tutti gli studi, poichè ogni singolo brano porta seco una certa progressività, per ciò lo scolaro farà bene a incominciare simultaneamente con parecchi brani p. e. esercizi a quattro dita, posizioni d'accordie ecc.

Certi studi, che a prima vista sembrano non pratici o inutilmente difficili, dando uno sguardo alla moderna letteratura orchestrale per arpa, appariranno tosto giustificati.

Il tempo, nel quale si scriveva per arpa praticamente e armoniosamente è trascorso; l'arte moderna vede nell'arpa una specie di strumento universale, dal quale, fatta astrazione delle difficoltà di modulazione, si esige molto di impraticabile anche sotto il rapporto figurativo. Perciò lo scolaro si prepari per tempo per poter sormontare più facilmente le future difficoltà della pratica orchestrale.

In questo senso furono scritti i presenti „887 Studi tecnici“.

Vienna, nel maggio 1912.

L'editore.

Mancava finora nella letteratura pedagogica per l'arpa un' opera, che avesse esposto fondamentalmente in forma succinta le leggi della tecnica, in modo speciale quelle della velocità.

In questi studi lo scolaro trova indicata la via più breve e, se posso dir così la più gradevole dal lato pedagogico.

Io ho introdotto l'opera, e ciò la raccomanderà più di tutto, come opera da studio presso l' I. R. Accademia per musica ed arte rappresentativa di Vienna.

Alfredo Zamara,

Professore all' I. R. Accademia per
musica ed arte rappresentativa.

IV. Terzen-Übungen.

Thirds-exercises. | Exercices en tierces.
Esercizi di terze.

89.

a)



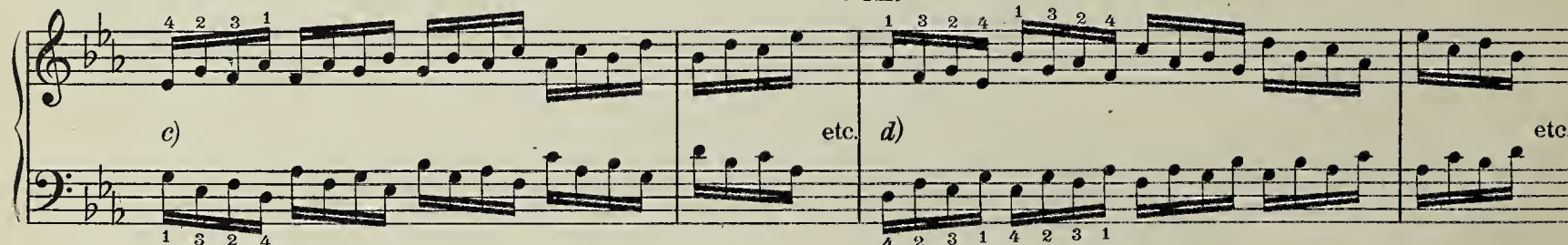

90.

b) etc.



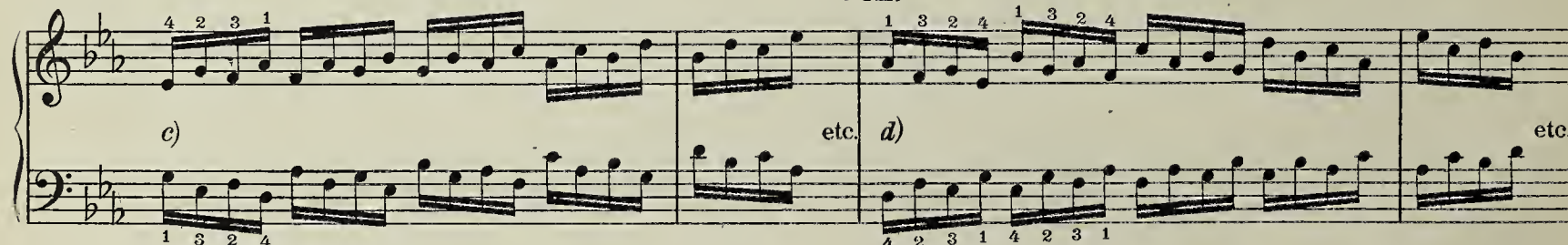
91.

c) etc.



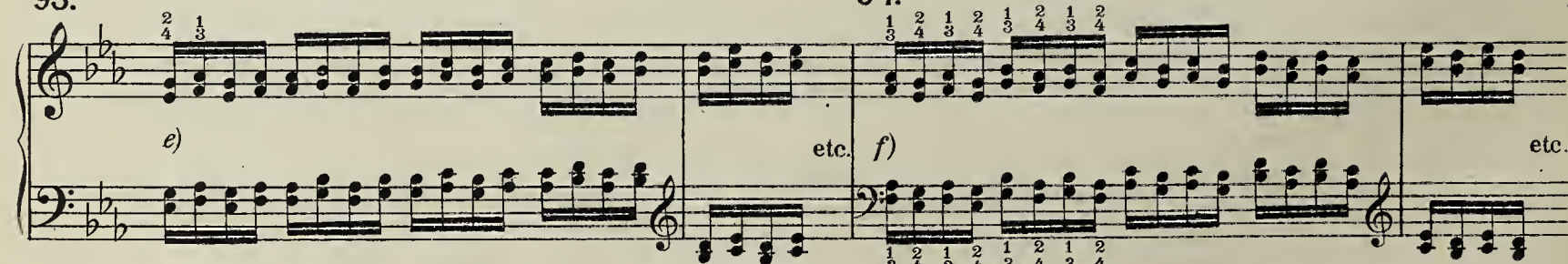
92.

d) etc.



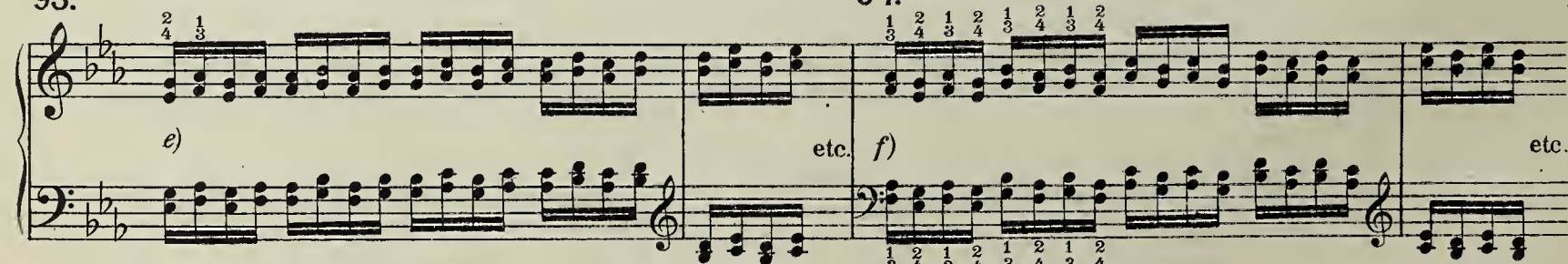
93.

e) etc.



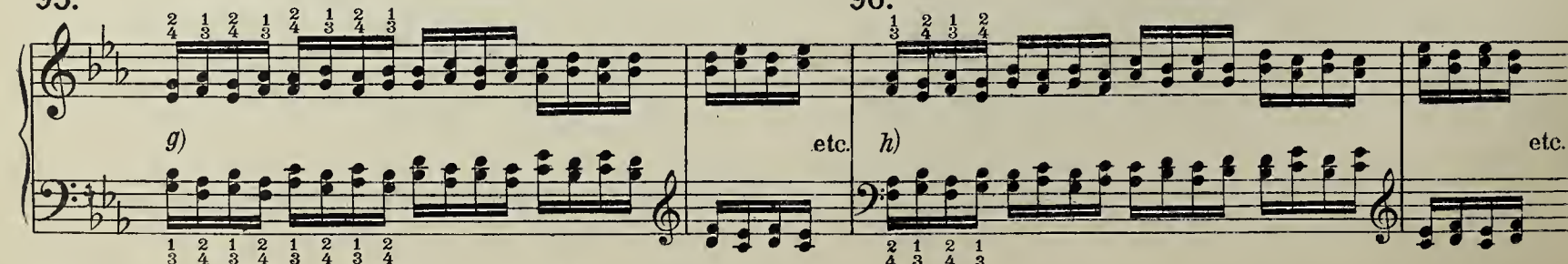
94.

f) etc.



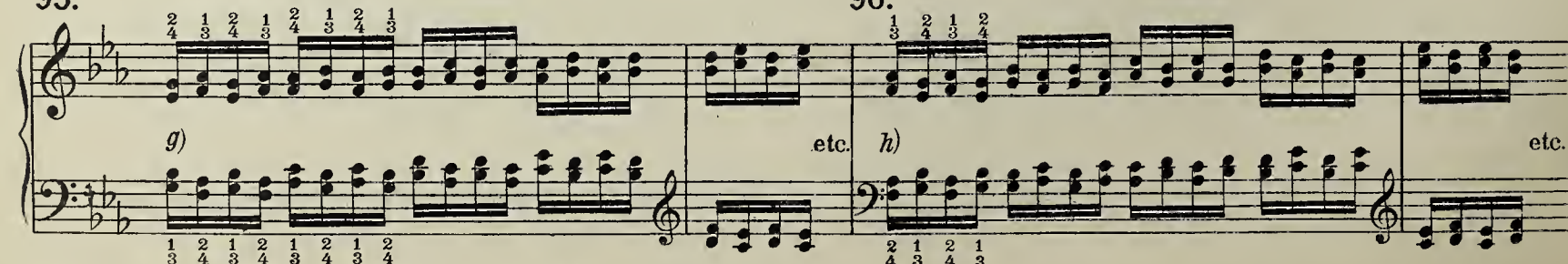
95.

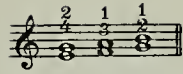
g) etc.



96.

h) etc.





97.

4 2 3 1 2 1

a)

98.

1 2 1 3 2 4

b)

etc.

99.

4 2 3 1 2 1

c)

etc.

1 2 1 3 2 4

100.

1 2 1 3 2 4

d)

etc.

4 2 3 1 2 1

101.

2 1 2

e)

etc.

2 1 2

4 3 2

102.

1 2 1 3 2 4

f)

etc.

1 2 1 3 2 4

103.

2 1 2

g)

etc.

1 2 1 3 2 4

104.

1 2 1 3 2 4

h)

etc.

2 1 2

4 3 2

105.

4 2 3 1 2 1 3 1 4 2 3 1 2 1 3 1

a)

106.

1 2 1 3 2 4 1 3

b)

107.

4 2 3 1 2 1 3 1

c)

108.

1 2 1 3 2 4 1 3

d)

109.

2 4 1 3 1 2 1 3

e)

110.

1 2 1 3 2 4 1 3

f)

111.

2 4 1 3 1 2 1 3

g)

112.

1 2 1 3 2 4 1 3

h)

113.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

a)



121.

a) 4 2 3 1 4 2 3 1 2 1 3 1 4 2 2 1

122.

b) 1 2 1 3 1 2 1 3 2 4 1 3 1 2 2 4 etc.

123.

c) 4 2 3 1 4 2 3 1 2 1 3 1 4 2 2 1 etc.

1 2 1 3 1 2 1 3 2 4 1 3 1 2 2 4

124.

1 2 1 3 1 2 1 3 2 4 1 3 1 2 2 4

d) etc. e) etc.

4 2 3 1 4 2 3 1 2 1 3 1 4 2 2 1

125.

127.

128.

126.

1 1 1 1 2 1 1 2
2 3 2 3 4 3 2 4

f) etc. g) etc. h) etc.

2 1 2 1 1 2 1
4 3 4 3 2 3 4 2

1 1 1 1 2 1 1 2
2 3 2 3 4 3 2 4

2 1 2 1 1 2 1
4 3 4 3 2 3 4 2

129.

a) 4 2 2 1 3 1 4 2 3 1 2 1

130. 131. 132.

b) 1 2 2 4 1 3 1 2 1 3 2 4 etc. c) 4 2 2 1 3 1 4 2 3 1 2 1 etc. d) 1 2 2 4 1 3 1 2 1 3 2 4 etc.

1 2 2 4 1 3 1 2 1 3 2 4 4 2 2 1 3 1 4 2 3 1 2 1

133. 134.

e) 2 1 1 2 1 1 2 4 2 3 4 3 2 etc. f) 1 2 1 1 1 2 2 4 3 2 3 4 etc.

135. 136.

g) 2 1 1 2 1 1 2 4 2 3 4 3 2 etc. h) 1 2 1 1 1 2 2 4 3 2 3 4 etc.

1 2 1 1 1 2 2 4 3 2 3 4 2 1 1 2 1 1 2 4 3 2

137.

a) 4 2 3 2 3 1 2 1

2 2 1 1
4 3 2 2

138.

b) 1 2 1 3 2 3 2 4 etc.

138.

b) 1 2 1 3 2 3 2 4 etc.

138.

b) 1 2 1 3 2 3 2 4 etc.

139. *c)* etc.

140. *d)* etc.

141. *e)* etc.

142. *f)* etc.

143. *g)* etc.

144. *h)* etc.

145.

a)

A musical score for the song 'The Rose Tree'. It features two staves, both in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter rest. The accompaniment is a simple harmonic pattern of eighth notes. The score is divided into two measures by a vertical bar line.

A musical score for the song 'The Rose Tree'. It features two staves, both in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of a series of eighth and sixteenth notes, creating a lively, folk-like tune. The accompaniment provides a steady rhythmic foundation with chords and moving lines. The score is divided into two measures by a vertical bar line.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is indicated as two flats (B-flat and E-flat), and the time signature is 3/4. The score consists of two staves, a treble staff and a bass staff, both with a grand staff bracket on the left. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The piece is divided into two measures by a vertical bar line. The first measure contains the main melody in the treble staff and a supporting bass line in the bass staff. The second measure continues the melody and bass line. The piece ends with a double bar line and a final note in the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and accompaniment. The second measure is a repeat of the first. The third measure shows the melody and accompaniment ending with a final chord and a double bar line.

146.

147.

148.

b) 1 2 1 3 2 3 2 4 2 3 1 3 etc. c) 4 2 3 2 3 1 2 1 3 1 3 2 etc. d) 1 2 1 3 2 3 2 4 2 3 1 3 1 2 etc.

149.

150.

e) 2 2 1 1 1 2 2 4 etc. f) 1 1 2 2 2 1 2 etc.

151.

152.

g) 2 2 1 1 1 2 2 3 etc. h) 1 1 2 2 2 1 2 etc.

153.

a) 4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1

Four systems of piano exercises in B-flat major, each consisting of a treble and bass staff. The exercises feature eighth-note patterns and are designed for technical practice.

154.

Exercise 154: Treble and bass staves with eighth-note patterns and fingerings. The treble staff includes the fingering sequence: *b) 1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4*. The exercise concludes with "etc."

155.

Exercise 155: Treble and bass staves with eighth-note patterns and fingerings. The treble staff includes the fingering sequence: *4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1*. The exercise concludes with "etc."

156.

Exercise 156: Treble and bass staves with eighth-note patterns and fingerings. The treble staff includes the fingering sequence: *1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4*. The exercise concludes with "etc."

157.

Exercise 157: Treble and bass staves with eighth-note patterns and fingerings. The treble staff includes the fingering sequence: *e) 2 2 2 2 1 1 1 1 3 3 2 3 2*. The exercise concludes with "etc."

158.

Exercise 158: Treble and bass staves with eighth-note patterns and fingerings. The treble staff includes the fingering sequence: *f) 1 2 1 3 1 2 1 3 2 2 2 2 2 2 2 2*. The exercise concludes with "etc."

159.

Exercise 159: Treble and bass staves with eighth-note patterns and fingerings. The treble staff includes the fingering sequence: *g) 2 2 2 2 1 1 1 1 2 2 2 2 2 2 2 2*. The exercise concludes with "etc."

160.

Exercise 160: Treble and bass staves with eighth-note patterns and fingerings. The treble staff includes the fingering sequence: *h) 1 2 1 3 1 2 1 3 2 2 2 2 2 2 2 2*. The exercise concludes with "etc."

161.

4/4

a) 4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

162.

b) 1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3

etc.

163.

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

c) etc.

1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3

164. 165.

a) *e)* etc.

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

2 2 1 3 2 3 1 3 2 3 1 3 2

166. 167. 168.

f) *g)* etc. *h)* etc.

1 1 2 1 2 2 1

2 2 1 3 2 3 1 3 2 3 1 3 2

1 1 2 1 2 2 2 1

2 3 3 3 3 4 3 3

1 1 2 1 2 2 2 1

2 3 3 3 3 4 3 3

169.

a) 4 3 2 1 3 1 3 2 4 2 3 2 3 1 4 3

170.

170. *b)* 1 2 3 4 2 3 1 3 1 2 1 3 2 3 1 2 etc. *c)* 4 3 2 1 3 1 3 2 4 2 3 2 3 1 4 3 etc.

171.

172.

172. *d)* 1 2 3 4 2 3 1 3 1 2 1 3 2 3 1 2 etc. *e)* 3 1 2 2 2 1 3 4 3 2 1 3 2 3 1 4 3 etc.

173.

174.

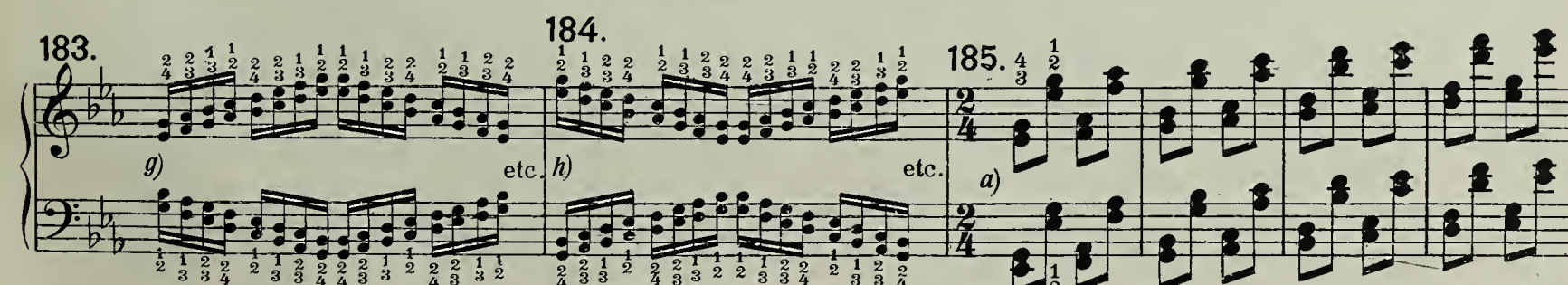
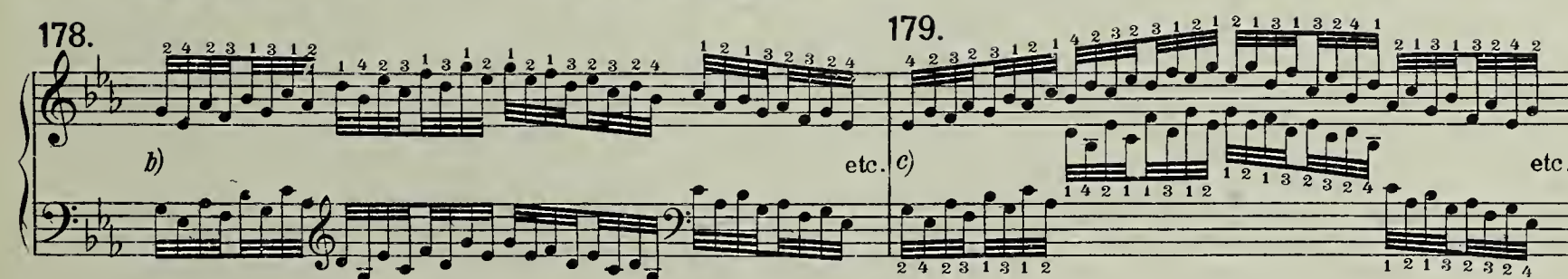
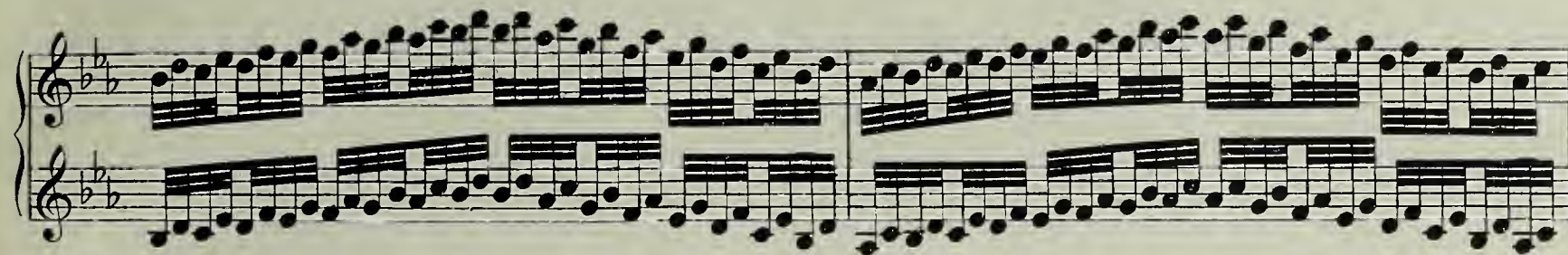
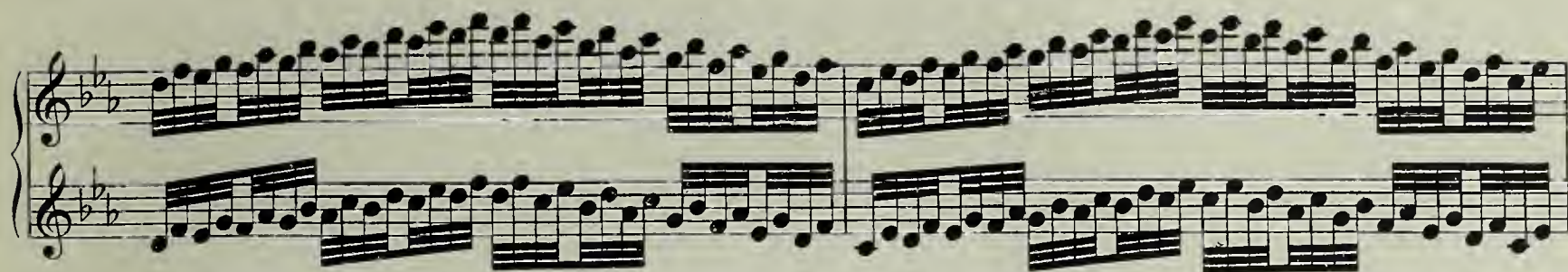
174. *f)* 1 3 2 1 1 1 2 1 2 4 3 3 2 3 3 2 etc. *g)* 3 1 2 2 2 1 3 4 4 3 3 3 2 3 3 2 etc. *h)* 1 3 2 1 1 1 2 1 2 4 3 3 2 3 3 2 etc.

175.

176.

177.

177. *a)* 4 2 3 2 3 1 2 1 2 1 3 1 3 2 4 1 2 1 3 1 3 2 4 2 4 2



201. *e)* *etc.* 202. *f)* *etc.* 203. *g)* *etc.* 204. *h)* *etc.*

205. *a)*

206. *b)* *etc.* 207. *c)* *etc.*

208. *d)* *etc.* 209. *e)* *etc.*

210. *f)* *etc.* 211. *g)* *etc.* 212. *h)* *etc.*

213.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

a)

214.

1 2 1 3 1 2 1 3 2 4 1 3 2 4 1 3

b)

etc.

c)

215.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

etc.

e)

216.

1 2 1 3 1 2 1 3 2 4 1 3 2 4 1 3

d)

etc.

e)

217.

2 1 2 1 2 1 2 1 3 2 1 3

etc.

e)

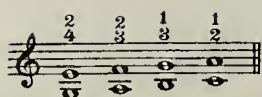
218. *f)* *etc.* 219. *g)* *etc.* 220. *h)* *etc.*

221. *a)*

222. *b)* *etc.* 223. *c)* *etc.*

224. *d)* *etc.* 225. *e)* *etc.*

226. *f)* *etc.* 227. *g)* *etc.* 228. *h)* *etc.*



229.



230.

231.

232.



233.

234.

235.

236.



237.





245.

4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1

a)

246.

1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4

b)

247.

4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1

c)

etc.

1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4

248.

1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4

d) etc.

4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1

249.

2 2 2 2 1 1 1 1
4 3 4 3 3 2 3 2

e) etc.

250.

1 1 1 1 2 2 2 2
2 3 2 3 3 4 3 4

f) etc.

251.

2 2 2 2 1 1 1 1
4 3 4 3 3 2 3 2

g) etc.

1 1 1 1 2 2 2 2
2 3 2 3 3 4 3 4

252.

1 1 1 1 2 2 2 2
2 3 2 3 3 4 3 4

h) etc.

2 2 2 2 1 1 1 1
4 3 4 3 3 2 3 2

253.

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

a)

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

2
4

254. $\begin{matrix} 1 & 2 & 1 & 3 & 2 & 3 & 1 & 3 \\ 2 & 3 & 2 & 4 & 2 & 3 & 1 & 3 \end{matrix}$

b) etc. c) etc.

$\begin{matrix} 4 & 2 & 3 & 2 & 3 & 1 & 3 & 2 & 3 & 1 & 2 & 1 & 3 & 1 & 3 & 2 \end{matrix}$

$\begin{matrix} 1 & 2 & 1 & 3 & 2 & 3 & 1 & 3 & 2 & 4 & 2 & 3 & 1 & 3 \end{matrix}$

256. $\begin{matrix} 1 & 2 & 1 & 3 & 2 & 3 & 1 & 3 \\ 2 & 3 & 2 & 4 & 2 & 3 & 1 & 3 \end{matrix}$

d) etc. e) etc.

$\begin{matrix} 4 & 2 & 3 & 2 & 3 & 1 & 3 & 2 & 3 & 1 & 2 & 1 & 3 & 1 & 3 & 2 \end{matrix}$

257. $\begin{matrix} 2 & 2 & 1 & 2 & 1 & 1 & 1 & 2 \\ 4 & 3 & 3 & 3 & 3 & 2 & 3 & 3 \end{matrix}$

258. $\begin{matrix} 1 & 1 & 2 & 1 & 2 & 2 & 2 & 1 \\ 2 & 3 & 3 & 3 & 3 & 4 & 3 & 3 \end{matrix}$

f etc. g) etc. h) etc.

$\begin{matrix} 2 & 2 & 1 & 2 & 1 & 1 & 1 & 2 \\ 4 & 3 & 3 & 3 & 3 & 2 & 3 & 3 \end{matrix}$

$\begin{matrix} 1 & 1 & 2 & 1 & 2 & 2 & 2 & 1 \\ 2 & 3 & 3 & 3 & 3 & 4 & 3 & 3 \end{matrix}$

$\begin{matrix} 1 & 1 & 2 & 1 & 2 & 2 & 2 & 1 \\ 2 & 3 & 3 & 3 & 3 & 4 & 3 & 3 \end{matrix}$

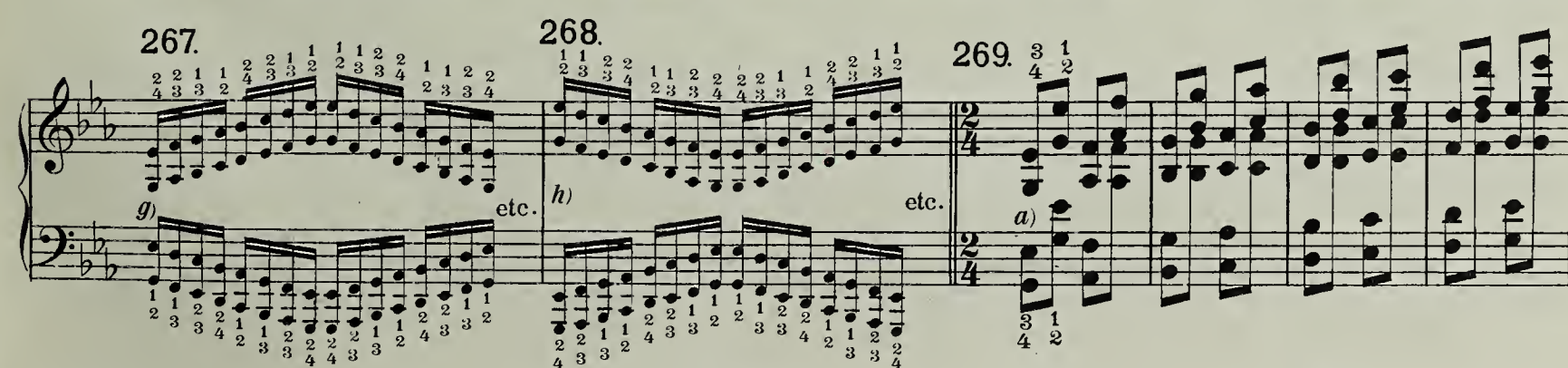
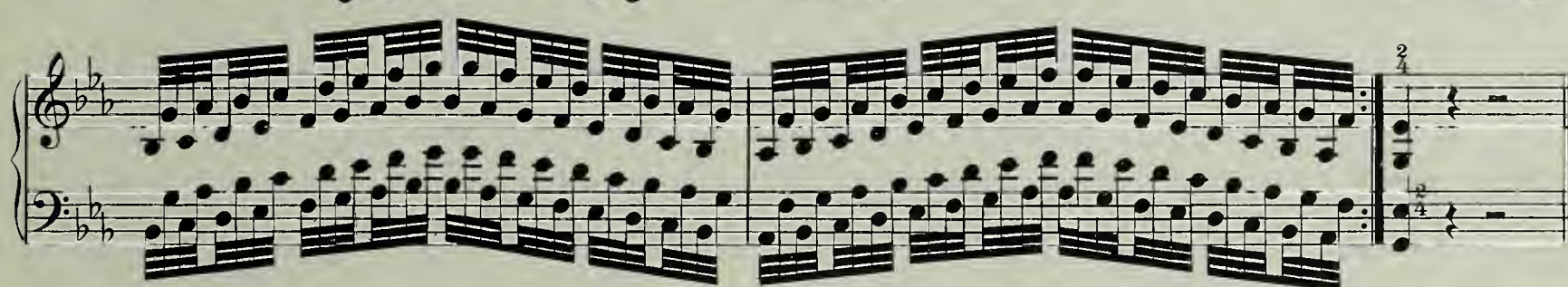
261. $\begin{matrix} 4 & 2 & 3 & 2 & 3 & 1 & 2 & 1 & 4 & 2 & 3 & 2 & 3 & 1 & 2 & 1 & 2 & 1 & 3 & 1 & 3 & 2 & 4 & 1 & 2 & 1 & 3 & 1 & 3 & 2 & 4 & 2 \end{matrix}$

a)

b)

c)

d)



VI. Oktaven-Übungen.

Octaves-exercises. | Exercices en octaves. | Esercizi di ottave.

273. *a)*

274. *b)* etc. *c)* etc. *d)* etc.

275. *c)* etc. *d)* etc.

276. *d)* etc.

277. *e)* etc. *f)* etc. *g)* etc. *h)* etc.

278. *f)* etc. *g)* etc. *h)* etc.

279. *g)* etc. *h)* etc.

280. *h)* etc.

281. *a)*

282. *b)* etc.

283. *c)* etc. *d)* etc.

284. *d)* etc.

285. *e)* *etc.* 286. *f)* *etc.* 287. *g)* *etc.* 288. *h)* *etc.*

289. *a)*

290. *b)* *etc.* 291. *c)* *etc.*

292. *d)* *etc.* 293. *e)* *etc.*

294. *f)* *etc.* 295. *g)* *etc.* 296. *h)* *etc.*

297.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

a)

298.

1 2 1 3 1 2 1 3 2 4 1 3 2 4 1 3

b)

etc.

299.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

c)

etc.

1 2 1 3 1 2 1 3 2 4 1 3 2 4 1 3

300.

1 2 1 3 1 2 1 3 2 4 1 3 2 4 1 3

d)

etc.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

301.

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

e)

etc.

302. *f)* etc. 303. *g)* etc. 304. *h)* etc.

1 2 1 3 2 4 1 3 2 4 1 3
2 4 1 3 2 4 1 3 2 4 1 3
2 4 1 3 2 4 1 3 2 4 1 3

305. *a)*

4 2 3 1 4 2 3 1

306. *b)* etc. 307. *c)* etc.

1 2 1 3 1 3 2 4
4 2 3 1 4 2 3 1
1 2 1 3 1 3 2 4

308. *d)* etc. 309. *e)* etc.

1 2 1 3 1 3 2 4
4 2 3 1 4 2 3 1
2 4 1 3 2 4 1 3

310. *f)* etc. 311. *g)* etc. 312. *h)* etc.

1 2 1 3 1 3 2 4
2 4 1 3 2 4 1 3
2 4 1 3 2 4 1 3
1 2 1 3 1 3 2 4
2 4 1 3 2 4 1 3
2 4 1 3 2 4 1 3

313.

4 2 3 1 4 2 3 1 2 1 3 1 4 2 3 1

a)

314.

1 2 1 3 1 2 1 3 2 4 1 3 1 3 2 4

b)

315.

4 2 3 1 4 2 3 1 2 1 3 1 4 2 3 1

c)

316.

1 2 1 3 1 2 1 3 2 4 1 3 1 3 2 4

d)

317.

2 4 1 3 2 4 1 3 2 4 1 3 2 4

e)

318.

319.

320.

33

etc. g) etc. h)

VII. Doppelterzen-Übungen.

Double-thirds-exercises. Exercices en doubles tierces. Esercizi di terze doppie.

321.

a)

322.

323.

b) etc. c) etc.

324.

325.

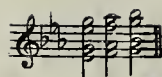
d) etc. e) etc.

326.

327.

328.

f) etc. g) etc. h) etc.



329.

a)

330.

b)

331.

c)

332.



333.



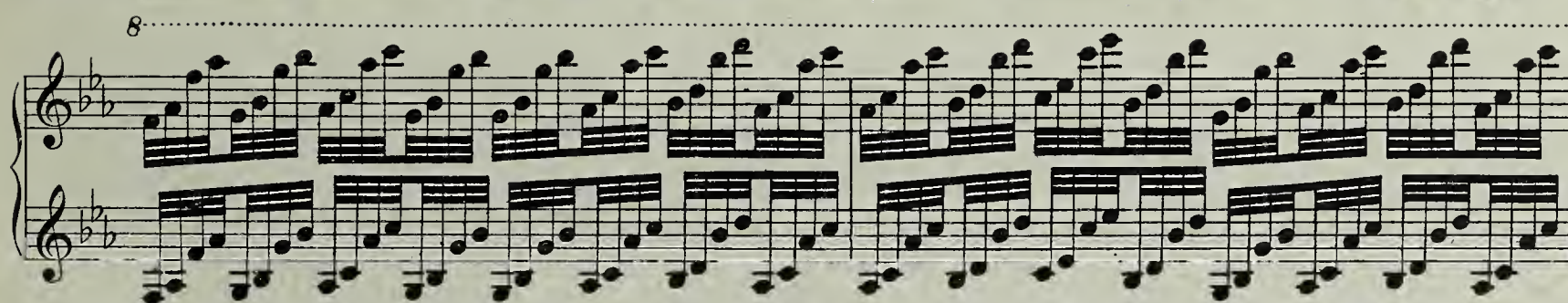
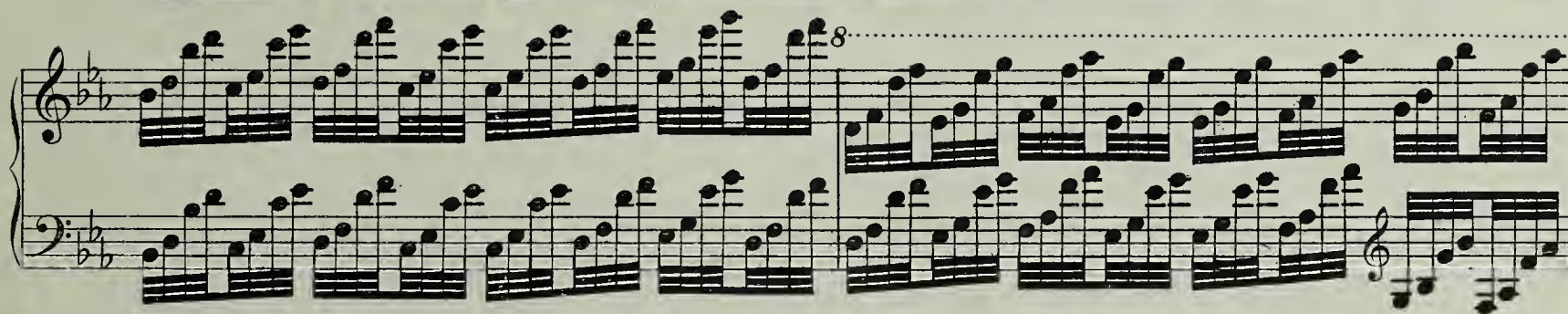
334.

335.

336.



337.



338. 339.

b) etc. c) etc.

340. 341.

d) etc. e) etc.

342. 343. 344.

f) etc. g) etc. h) etc.

345.

a)



346.

b) etc.

347.

c) etc.

348.

d) etc.

349.

e) etc.

350.

f) etc.

351.

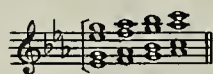
g) etc.

352.

h) etc.

353.

a)



8

8.....

8.....

354. 355.

b) etc. c) etc.

356. 357.

d) etc. e) etc.

358. 359. 360.

f) etc. g) etc. h) etc.

a)

8

8

8

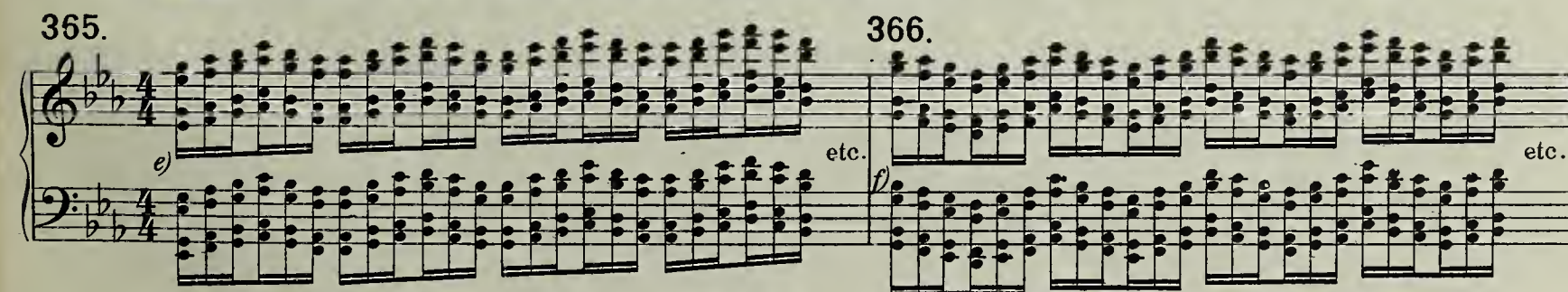
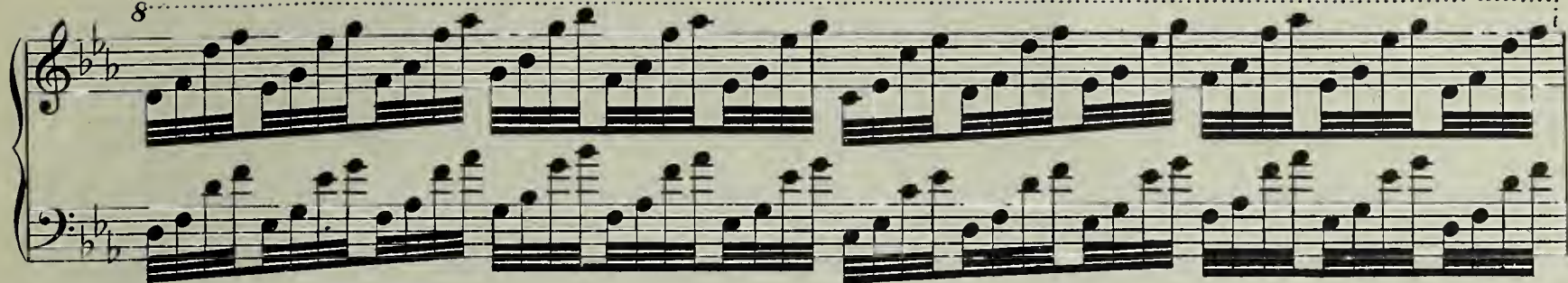
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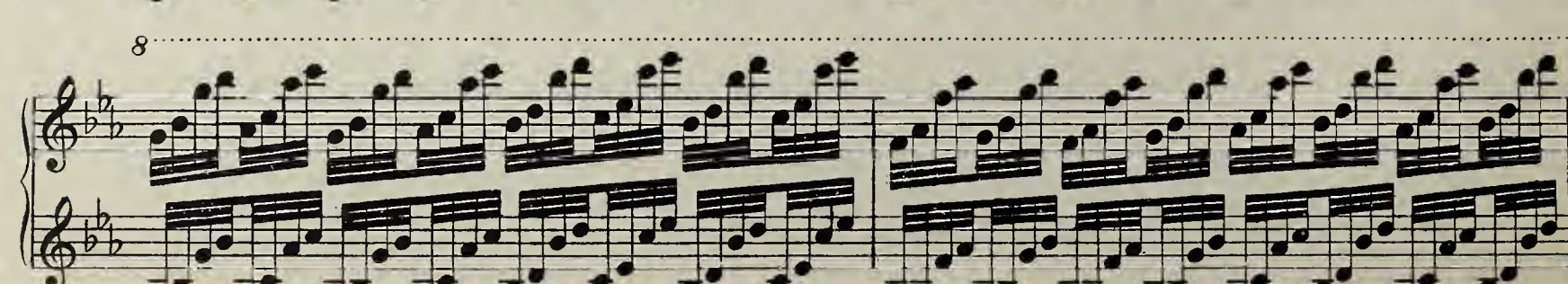
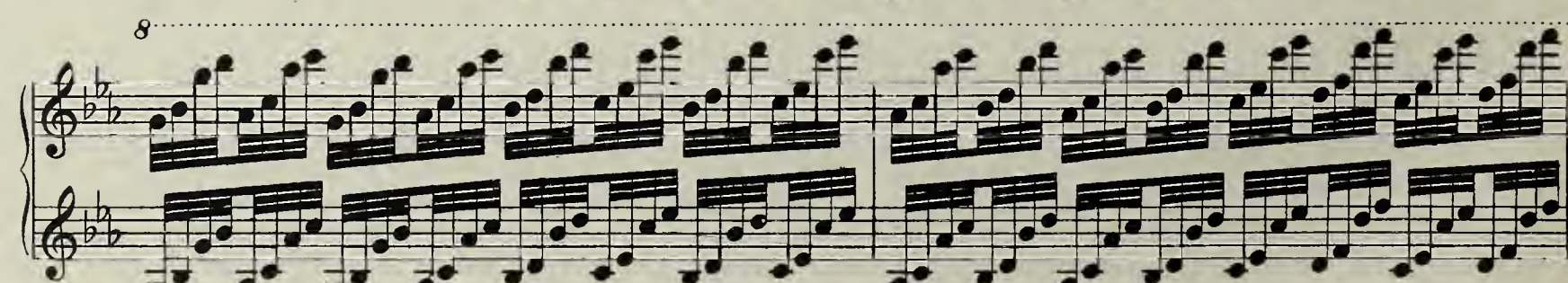
8

8

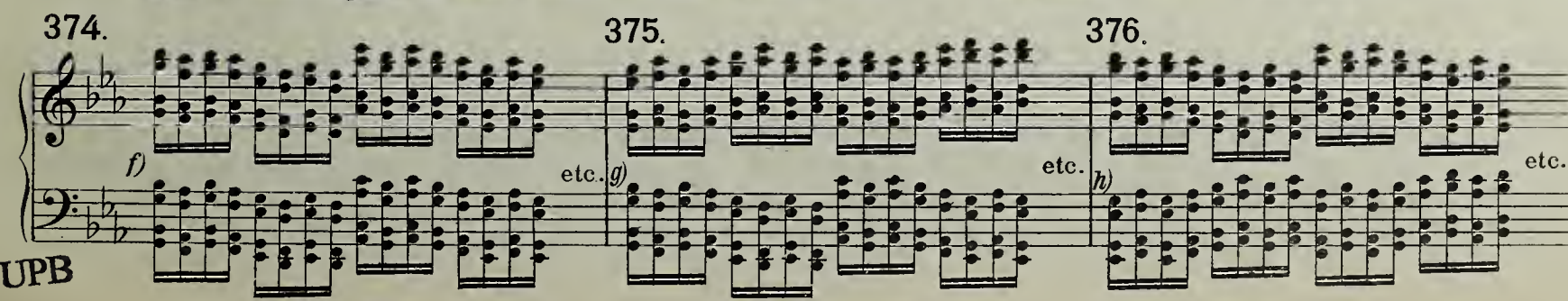
D. 49475

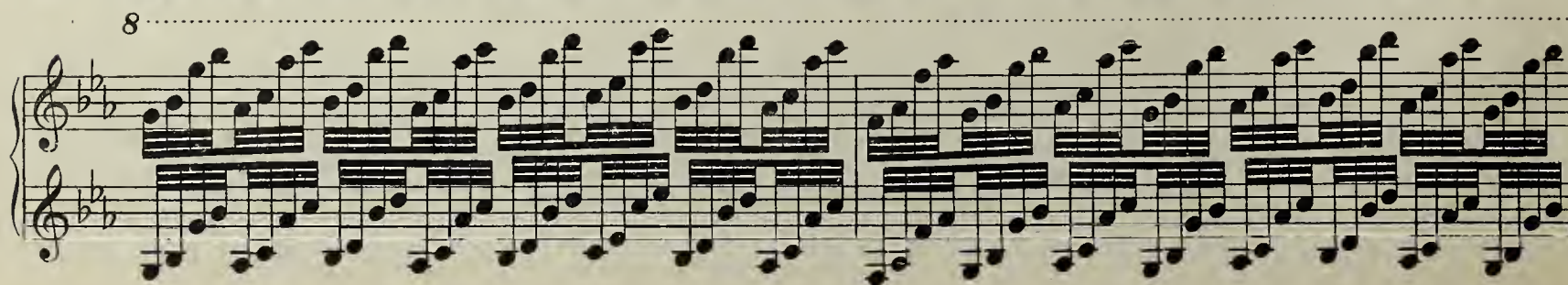
8





8





8

Measures 376-377. The score consists of two systems of grand staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The music features a continuous, flowing melody in the right hand, often with triplets, and a supporting bass line in the left hand. Measure 377 ends with a repeat sign and a final chord.

378.

Measures 378-379. Measure 378 is marked with a *b)* in the bass staff. Both measures contain a continuous melody in the right hand and a supporting bass line in the left hand. Measure 379 ends with a repeat sign and a final chord.

380.

Measures 380-381. Measure 380 is marked with a *d)* in the bass staff. Measure 381 is marked with an *e)* in the bass staff. Both measures contain a continuous melody in the right hand and a supporting bass line in the left hand. Measure 381 ends with a repeat sign and a final chord.

382.

383.

384.

Measures 382-384. These measures feature a dense, block-like texture with many beamed sixteenth notes in both hands. Measure 382 is marked with a *f)* in the bass staff. Measure 383 is marked with a *g)* in the bass staff. Measure 384 is marked with a *h)* in the bass staff. Each measure ends with a repeat sign and a final chord.

385.

a)

8

8

8

8

8

8

8



Harfen-Musik.



Pay'r Robert. 887 Technische Studien für Harfe.

Mark

- I. Part. I. Tonleiterstudien. II. Drei- und vierfing'rige Zerlegungen. III. Vierfinger-Studien . . netto 2.—
II. Part. IV. Terzen-Übungen. V. Sexten-Übungen. VI. Oktaven-Übungen. VII. Doppelterzen-Übungen „ 4.—
III. Part. VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne „ 3.—
IV. Part. VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne „ 3.—

Zamara Alfred. Mes premières pensées. Romanze für Harfe solo 1.50

- Sieben Studien für Harfe von F. J. Nadermann, revidiert
und mit genauem Fingersatz versehen netto 3.—
Capriccio für Flöte und Harfe „ 1.50

Zamara Anton. Recueil de pensées musicales de Parish-Alvars.

- Salonstück für Harfe solo 2.—
Drei Transkriptionen für Harfe solo 2.50
a) Mendelssohn: Auf Flügeln des Gesanges. b) Schubert:
Lob der Tränen. c) Schubert: Frühlingsglaube.
Fantaisie originale für Cello und Harfe 4.—



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Eigentum des Verlegers für alle Länder.

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